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THE AUTHOR & JOURNALIST

PUTTING "COLD TURKEY"
INTO WRITING—

By Alan Streeter

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PULLING DOWN THE  
BIG PRIZES—

*By Stephen Payne*

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PACIFIC COAST
JOURNALISM—

By Ruel McDaniel

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Continuing WEB-WORK PLOT  
CONSTRUCTION

*By Harry Stephen Keeler*

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Literary Market Tips of the
Month — Prize Contests —
Trade Journal Department,
etc.

August
1928

THE AUTHOR & JOURNALIST

FOUNDED, 1916

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"REJECTIONS OF 1927," a new anthology issued by Doubleday, Doran & Company, has made its appearance. It is compiled chiefly from stories by leading writers, and as a short-story collection, to our way of thinking, it is well worth while. It does not, however, seem especially significant from the standpoint that we had hoped—as an illustration of the type of stories editors are afraid to publish. Some of the stories deal with race prejudice, sex intrigues, and topics generally deemed "unpleasant." They have limited market appeal, but are of the same general types found in the more literary magazines—*The American Mercury*, *Harper's Monthly*, *The Dial*, and *Atlantic Monthly*, for example. They are, as a whole, very good stories—bearing witness to a discriminating editorial taste on the part of the editor, Charles Henry Baker, Jr.

Mr. Baker, as we understand it, is now considering material for his 1928 collection, in which, we hope, the less known writer will have better representation, and in which we would be glad to find stories revealing more definite evidence of their unavailability in the general magazine field. This volume, it seems to us, proves only that editors re-

ject much the same kind of stories that they accept.

The prize contest announcement in connection with this volume especially commends the collection to *AUTHOR & JOURNALIST* readers.

TALKING MOVIES undoubtedly are going to mark a change in the screen-writing situation. It seems quite possible that their introduction will open up a market for original screen plays, offering a real opportunity to the writer of vivid drama.

The experiments thus far made indicate that "talking sequences" exact more finesse than the average continuity writer can bring to the task. It is likely that the spoken drama will be called upon to supply talking screen material until writers have developed a technique suitable to the new medium. In the meantime, it would seem the part of wisdom for writers to study the possibilities opened up by the "talkies" and to experiment along lines that may prepare them for opportunities which may arise in the new field.

Discussing the situation in a Boston newspaper, Charles Francis Coe, author, perhaps a little too optimistically, commented: "The talkies will be plays in picture form. They will require playwrights with dramatic ability, and actors with a speaking voice. . . . As a result, a lot of writers are going out of the business. Hollywood has for years been a haven of half-wit writers who have eked out a living by turning out drivel. There will be no further place for them. . . . We are not going to have any more of the stupid movies of the present era. We are going to have fine plays from the pens of the best dramatists."

THE CHICAGO BETTER BUSINESS BUREAU sends a resume of its investigation of the National Entertainment Society, operating from 5428 S. Wells Street, Chicago. This is one of the business names under which a certain Walter E. Johnson has been operating. The information is of interest because it appears that the same man conducted fake literary services under such names as The Chicago Producers, Johnson Publishing Company, Capitol Syndicate, National Agency, Reliable Publishing Company, and Continental Publishers, against several of which, in months past, we have warned our readers. It was found on investigation that these were all mail forwarding addresses, and were used interchangeably as references for each other. Clients who submitted manuscripts and money in response to the glowing but illiterate literature of these various concerns are reported to have seen no more of either.

Writers having occasion to deal with concerns and individuals offering literary service should be warned against those who operate under various names and from various addresses which do not stand investigation. Sometimes the evidence against such concerns is difficult to obtain in concrete form, but several of Mr. Johnson's ilk are under close scrutiny at the present time.

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THE AUTHOR & JOURNALIST

August, 1928

Putting "Cold Turkey" Into Writing

BY ALAN STREETER



ALAN STREETER

A THOROUGH knowledge of how to sell vacuum cleaners is, I believe, one of the most important elements of a literary training. I know that if I were asked to select, from the twelve years that I have spent writing — and selling — copy of almost every kind, the one period that ultimately proved most profitable to me, I would

unhesitatingly specify those three weeks that I spent selling vacuum cleaners on a straight "cold turkey" canvass. "Cold turkey" is the salesman's vernacular for the punching of successive, strange doorbells by a house-to-house canvasser; the canvasser himself is a "cold turkey artist." I cannot be too emphatic in saying that, if every writer knew what every "cold turkey artist" knows, every average manuscript would find a market.

That statement is based, as I have hinted above, on some very definite, first-hand experience. Three years ago I had one of those slumps that is distinguished by the utter absence of a single acceptance, and I was compelled, by sheer financial necessity, to take a job on a house-to-house crew that was selling vacuum cleaners. The job provided not only immediate financial aid and a most penetrating insight into the moods and manners of mankind, but, farfetched as the statement may seem, it provided some uncommon experience that has since turned a mediocre manuscript sales percentage into a majority one; experience that has since turned many a dud into an acceptance.

Incredible as it may seem to the person

who has been bothered by "one of those vacuum cleaner pests," there is cold science in the methods of these men and they apply many "fine points" to the sale of their machines that the writer can apply, with happy results, to the sale of his literary production. There are many selling "laws," just as there are many writing "laws," but there are four of these laws to which the cold turkey artist attaches particular importance. These four, peculiarly, apply with particular importance to the sale of manuscripts, and the writer who attaches the same importance to them that the vacuum cleaner man does, cannot help but swell his percentage of sales. Note them:

1. The Importance of the Law of Averages.
2. The Importance of Being Important.
3. The Importance of "Turnover."
4. The Importance of "The Last House on the Block."

1. *The Importance of the Law of Averages:* The law of averages provides the means whereby the "cold turkey artist" can accurately predetermine his income, although, like the writer, no specific income is guaranteed him—he works on a straight commission basis. The law of averages provides the means whereby the writer can predetermine *his* income—and realize his predetermination with amazing accuracy! The best explanation on this point is afforded, undoubtedly, by a conversation that I had with my immediate superior on the first morning that I set out to work.

"You will sell one machine, and make ten dollars for yourself, for every one hundred doorbells you punch," he told me. "Our records, covering many thousands of men,

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show that our average sales percentage is one per cent. So, if you keep on plugging and working the way we tell you to, you can ring five hundred bells a week without overworking yourself. That means five sales—fifty dollars for you. If you don't sell a machine in your first one hundred calls, you ought to sell two during your second group of a hundred. But you'll surely sell five machines in five hundred calls—*over a large number like that, the law of averages will take care of you.*"

It did! I worked two-and-a-half days and rang two hundred and fifty doorbells—with out a single sale. But on the afternoon of the third day I got three orders from fifty doorbells! The Law of Averages worked; and it kept on working as long as I worked at the job—and since, on literary production.

Upon my return to active writing, I applied the law of averages to my work and the results, financially, were really amazing. By back-checking my records over a period of years I found that I had been selling about twenty per cent of an average weekly production of six thousand words. I wanted to double my income from writing and I wanted to do it in a hurry. Now, with my general average a known factor, there were two roads to this doubled income plainly open to me: I could double my percentage of sales to forty per cent, or I could double my production to twelve thousand words. I chose to "ring the doorbells" of the additional six thousand words. First, because my vacuum cleaner experience told me that if I could sell at twenty per cent of six thousand literary "doorbells," I could also sell at twenty per cent of twelve thousand. Second, a doubled production was well within my power to handle. Third, because this course involved no changes in quality of work, or nature of markets, such as an attempt to double the average percentage would involve.

It worked, and it has continued to work, with astounding precision—and profit.

By ascertaining the past percentage of sales and by applying the law of averages to an increased production, any writer can, with certainty, double, triple, or quadruple his income. He can do it without the slightest change in his methods or his markets, and subject only to his physical production limits. It seems unnecessary to add that, while he is thus increasing his cash

returns, he should also seek to increase them via an increased proportion of acceptances.

2. *The Importance of Being Important:* I spent my first two days on the vacuum cleaner job going from one door to the next, a hundred a day, saying, "Madame, I am Mr. Streeter, of the — Vacuum Cleaner Company. We have just introduced a new model—" At this point, the door would close in my face. After two days of this, an oldtimer on the crew heard me and gave me the "open sesame."

"Don't tell them you're from a vacuum cleaner company," he cautioned me. "Tell them you're from A. & S.'s. That will get you in anywhere." It should be noted here that while we were employed and paid by the vacuum cleaner company, any orders that we secured were turned over to, and filled by, Abraham & Straus, one of the most famous department stores in the East. Every woman within fifty miles of their store knows "A. & S.'s", and looks upon the store in a friendly way. "Make yourself look important," added by counsellor. "Not like an ordinary peddler."

It worked! The next door flew open at the mere mention of the name.

Applying this principle to my copy, I never send out a manuscript that does not have something arresting and attention-compelling in the very first sentence of the first paragraph. Recast your eyes to the first sentence of this article. Checking back over my file of "duds," I found that there were all too many that started with paragraphs "beautiful but dumb." By re-writing these opening paragraphs in line with my friend's counsel to "be important," I turned many into acceptances. Many a home is without a good vacuum cleaner because a salesman failed to introduce himself properly; and many an editor has passed up a good manuscript for similar reasons.

3. *The Importance of Turnover:* "Turnover" is frequency of sale, and the successful cold turkey artist will never sacrifice turnover to a mere high sales percentage, unless the cash results justify it. To illustrate: In the sale of cleaners the ratio of sales to doorbells rung is one to one hundred. The salesman might, if he chose, increase this proportion to two per cent, but to accomplish this result he would have to spend so much time in the effort that he could

see no more than twenty-five people daily. His actual sales, therefore, would be only one-half machine daily and his income five dollars. By being less thorough per individual call, he can ring one hundred bells and, although his percentage is only one-half of two per cent, his *cash* income is, nevertheless, twice as great as on a two per cent basis. That is, in a nutshell, the theory of "turnover."

Think carefully, therefore, you writer-salesman, before you unduly restrict your production for "quality" reasons. Those little "finishing touches" that you so fondly linger over, and that "final revision" that you deem so necessary, may give you a higher ratio of sales to submissions; but they may so restrict your submissions that you would be far better off financially, on a much lower percentage of a higher production. In other words, a weekly production of six thousand words, sold at a cent a word, will buy more groceries than three thousand words sold at a cent-and-a-half. Get the point?

The importance of turnover has no importance at all, of course, for that fortunate group of literary lights who labor for love and for whom the thought of filthy lucre has no lure. It is of vital importance, however, to the writer who works, perforce, in his shirt-sleeves. Incidentally, the principle of turnover is not expounded with any intent to condone slipshod work; it should never be made an excuse for the production of inferior "merchandise." But it should be ruthlessly applied to the elimination of "overhead" expense for which the writer cannot secure an adequate return.

4. *The Importance of "The Last House on the Block":* Three of us—a company instructor, another man and myself—worked down five successive blocks, on one occasion, without one of us even getting a suggestion of a sale. We halted at the last house of the built-up row, leaving only one place to call upon. This was a rather ramshackle

looking structure, about five hundred feet out in some open fields. It was the other man's "turn" to take it and the instructor looked at him. "Not me!" he grinned. "That dump is just a waste of time."

The instructor frowned slightly and then, turning to me, said, "How about you, Streeter? Will you take a crack at it?"

More to seem willing than for any other reason, I agreed—and sold one of our highest-priced models, for spot cash, to one of the most motherly women that I have ever met. "You're the first salesman who has called here in months," she told me.

Ever since that day I am as inexorable in my quest of a manuscript buyer as the Royal Northwest Mounted Police is reputed to be in its quest of a man—and I'm quite as willing to go to the outskirts of civilization. Recently I wrote a semi-technical article with the specific requirements of a certain publication, of peculiarly individual type, in mind; it ran to two thousand words and I felt, when submitting, that the check for twenty dollars was "in the bag." When the rejection came, I could have been knocked down with a feather. I then sent that article to every publication that might conceivably use it but, because of its "off-the-beaten-path" nature, back it came with monotonous regularity.

Here was a manuscript that certainly could be called a "dud." Yet, by getting off the well-worn path of those publications that might possibly use it, and sending it to an editor whose interest was only a very far-fetched one, I placed it. Got a welcome-brother-for-the-new-idea letter from this editor and a check for fifty dollars—two-and-a-half times what I originally hoped for.

"The last house on the block" is invariably the hottest prospect in the row. It isn't "worked to death." It is reached only by the select few of unfailing determination; the common garden variety of seller—vacuum-cleaner or literary—drops out long before he reaches it.

INK

BY PAULINE WATSON



I DIP my pen in the spurting flood
Of blood,
And of my verse I make my heart
A part;
But when the people read, they think
It's ink.

Pulling Down the Big Prizes

BY STEPHEN PAYNE

When it was announced that Stephen Payne had won both first and second prizes in the recent *Cowboy Stories* short-story contest, taking the \$2500 major prize with his "Shod Hoofs" and the \$1000 second award with his "On Circle," we decided that there must be something more than luck behind his achievement. "How did you do it?" was the question asked, and in the following article Mr. Payne answers it—passing on, insofar as an author can pass on to others the subtle secrets of his craft, the methods he employed in going after the big stakes. We of *THE AUTHOR & JOURNALIST* take a very personal interest in Stephen Payne's success, as we do in the success of many other now popular writers, since it was through our criticism service that he sold his first short-story, a little more than four years ago, and he acknowledges help received at many points along the path before he reached his present goal as one of the outstanding writers of Western fiction. The first-prize story, we are informed, will be published in the first October issue of *Cowboy Stories*, on the stands September 5th.



STEPHEN PAYNE

to be judged—A, Plot; B, Characterization; C, Local Color; D, Amount of Action; E, Accuracy as the details concerning American Cowboys—are well worth remembering and adhering to in the construction of Western stories.

We'll consider how the plot of "Shod Hoofs" was developed. (The title was found after the yarn was written.)

I at once eliminated humor as being out of place in a competition of this kind. Assuredly the story that had a show of winning would be a serious story. I hadn't even the nucleus of a plot. No fact incident came to

I WROTE five stories for the *Cowboy Stories* prize contest. "Shod Hoofs" was the first, "On Circle" the last. The three in between refused to be pared down under the word-length limit. Did they sell? Yes; proving that the five specific points upon which the manuscripts were

mind needing only fictionizing to make a story. No spontaneous idea popped up, as ideas do occasionally pop up, shrieking, "I'm a story. Write me!" I hadn't a single character in mind, nor did I think of a theme around which to evolve a plot. I never consciously write a story from a theme anyhow. Generally I fit the characters to a situation, developing them and the plot at the same time.

I was up against what I am usually up against: using imagination and drawing upon my knowledge of cowboy and other Western life; familiarity with livestock and the range. In other words, I had to do a powerful lot of the hardest work in the world—thinking. I had to take many ingredients and so blend and organize them as to make of the whole a complete story.

ONDERING long over those specific points (I didn't touch pencil to paper for at least a month after the contest was announced, but the subconscious mind was at work) I thought I might score on points C and E and thus possibly present salable yarns. Point E told me the editors wanted a true picture of the cowboy at work and it gave me an underlying idea on which to base a story—the presentation of a picture of range life. Point D announced right out

loud that the characters had to be depicted in action, while point C said that the editors asked for both atmosphere and description—a circumstance which determined, almost at once, the setting to be chosen. Where else than the open range?

Visualize the action of your story as occurring on a stage, which may be anything from a hall bedroom to the Pacific Ocean. Our stage is the open range. We've decided that the action shall take place on a roundup. The curtain rises. Wide, rolling, land. Hills and mountains in the background. Cattle in the distance. Nearer at hand a horse cavvy and a chuck wagon, tarp-covered beds, a camp fire and a cook.

THE stage is set; bring on the characters. And that we may not have merely a picture of still life, introduce the elements of trouble, strife, contention. The moment we get hold of a good bone of contention we'll quickly have a plot. How about a sympathetic character—a sort of underdog—hounded by a great and mighty fellow who owns a big outfit himself and who wants to run out the little fellow? Old as the hills, but so is every basic situation. It's not how old your situation is, but how you work it out and the new twist you give to it, that counts.

This situation promises plenty of contention. The underdog is to be up to his neck in trouble when the story opens. He must be on top when it closes. (That's where fiction frequently differs from life.) This underdog elicits sympathy, but he's too weak to be the hero. So we'll give him a champion who'll be the real hero. How about an old range veteran—a cowboy, since it's a cowboy story? Good enough. We now have three principal characters and since they're being fitted into the situation as underdog, villain, and hero, we're able to see them clearly and to characterize them.

What has the underdog done that the great and mighty fellow, the villain, is after his hide? (This is getting our villainy first, as W. D. Hoffman, in his recent article in THE AUTHOR & JOURNALIST, told us to do.)

The little fellow has homesteaded some land the great man wants and the great man will try and get rid of the underdog in a subtle manner, without appearing to be the aggressor. How? Working under cover the villain will attempt to make another big

cow outfit run out this little fellow. He'll brand some calves belonging to this second big outfit with the homesteader's brand. The calves, so branded, will be discovered and the second big outfit will clean up the nester while our villain complacently pats his own back.

As our story opens, the villain has made his initial move. Very soon the results of it come to light. The underdog is in bad and so is our hero. Meanwhile we're putting over our picture of roundup life and bringing out salient characteristics of cowboys. We've had to introduce one more important character and name a few subsidiary characters.

At the next plot incident, matters reach a showdown with the villain to all appearances on top. But he has not rid himself of the little chap. To do this he must make yet another move, and he has, meanwhile, betrayed himself to the ever-watchful hero—the old cowboy. (Tremendous lot of reasoning and figuring and scheming on our part to make this part of the yarn work out properly. This won't do and that won't do, but at last we find something that will do and will work.)

The next day the villain makes his move and is caught by our heroes. The tables are turned. The hero and the underdog are vindicated. Everything is coming their way. But if the story ended so it would be weak and flat, for the hero has won too easily. A *twist* is necessary. The odds against the hero should be doubled and instead of winning at this point the villain must, to all appearances, triumph and fix the hero so he's worse off than ever.

This condition is not hard to bring about, but we run the danger of getting the heroes into a position from which we cannot extricate them. We study the situation over, find a loophole, let the villain score with everything in his favor, and then at the last moment flatten him out completely.

THUS, step by step, the plot outline of the story, "Shod Hoofs" was built by a putting together of many things, not the least of which ingredients was characterization.

The next steps were deciding how to tell the yarn and how to open it. The material seemed to lend itself naturally to a first-person tale to be told by the hero. The open-

ing should show how he came to be on the homesteader's side and how he got into the mix. The next step was to get all the actors on the stage and into action without a moment's loss of time.

The primary purpose behind the yarn was to portray roundup life and the cowboy at work. This was also the underlying idea behind "On Circle," the story which vied with "Shod Hoofs" for first place, but the method of constructing that story was more simple. Setting the same, but another phase of roundup work to be portrayed. Having selected for the hero a scared-to-death kid, I found no need of a villain or any form of external villainy. How the hero shall become master of himself is the problem. He's at odds with his fellows because he shows the white feather. This presents the contention.

To aggravate that contention and bring it to fever heat I made full use of the fact that one rider's meddling with another's string of ponies will stir up more trouble among cowpunchers than almost any other one thing. Then I called upon another fact indigenous to roundup work and the gathering of range cattle. It is a matter of pride with all cowboys, when on circle, to get and bring into the bunch ground all cattle they find on their circle. More often than not some of those cattle are mighty hard to get. By making the most of that fact I was enabled to inject action into the story and through the medium of that action to develop an unexpected twist which abruptly altered the entire situation and subjected the

hero to a test, from which (of course) he emerged triumphant.

I would say that "On Circle" was built up from an underlying idea supplemented by a few facts to which the other ingredients essential to a short-story were added. Setting came first. Contention and characterization came hand in hand. Atmosphere and description were sprinkled in liberal gobs, and the plot was unfolded by the medium of action.

HOW long did it take to develop these plots? That's hard to answer. The subconscious mind mulled them over for a good long time. (I don't understand the subconscious in the least, but I am a firm believer in its power.) The actual plotting when I put the pencil to paper and began figuring out this and that—cause and effect, one thing leading to another—took, on either story, not over half a day. Writing of the first draft, two or three days. Both stories were written twice.

What's my recipe for success in short-story writing? An intimate knowledge of the background upon which you intend to draw for material and of the human characters indigenous to that background. And second, the best mastery of short-story technique that you can attain. That last is a pretty big order, but if you don't know exactly what you're trying to do how can any critic or editor help you very much? The third ingredient is sticktoitiveness and an insatiable appetite for the hardest of hard work.

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IMAGINATION EXERCISE FOR WRITERS

BY R. JERE BLACK, JR.

Try to visualize:

H. L. MENCKEN editing *Dew Drops*.
A bed-room farce by Edgar Guest.

A poem by George Jean Nathan in *Cupid's Diary*.
A sonnet by Milt Gross in *The Atlantic Monthly*.
Grover Cleveland Bergdoll editing *War Stories*.

A thriller by Dr. Harry Emerson Fosdick in *True Confessions*.
A joke by Dr. Frank Crane in *Paris Nights*.
Harold Bell Wright editing *Whiz Bang*. . . .

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RUEL M'DANIEL

Pacific Coast Journalism

BY RUEL McDANIEL

"SOME RAIN!" moaned a visitor in Los Angeles, after having seen it rain steadily for more than 24 hours.

"Oh, isn't it just too wonderful!" replied his hostess, a native Californian (who had moved in from Iowa two years before) totally ignoring the complaint in the

visitor's voice. "I've been out all morning, just walking around in it, bareheaded. It's so refreshing."

Californians never complain about the weather, nor permit anyone else to desecrate it. If it rains too much or is too hot or too cold, they lightly dismiss the subject by saying merely that "it is very unusual." That spirit of independence and sectional pride permeating the mind of the Californian is found, to a lesser degree perhaps, all up and down the Pacific Coast. Nearly every man, woman and child who has lived on the Coast for more than six months is an enthusiastic booster. In no section of the United States are there so many people united in the common cause of promoting progress and prosperity. This obviously has bred local pride and independence to a point nothing short of marvelous.

This situation is significant to the average American writer, whether he be a weaver of yarns or a builder of articles; because that same spirit of sectional pride and independence that is building the Pacific Coast and making it more and more independent of the rest of the country is likewise building

up a field of journalism all its own. No longer do readers of fiction, general and business articles look to the East for their magazines. Enterprising publishers, recognizing in this wave of local pride and independence an opportunity to build magazines with these factors as backgrounds, years ago began the groundwork of the great publishing industry that claims the Pacific Coast as its exclusive field.

Obviously there are sectional magazines in every important division of the United States—New England, Southern, Mid-western—but nowhere has the publishing industry been so far developed as it now stands along the Coast. For one reason, this territory is more accurately defined. For another reason, it is vast. But for the most important reason, sectional pride has made development comparatively easy.

Today the Coast inhabitant really need not go to the East for any of his reading matter, outside of books. He has everything from the *"American Magazine of the Far West"*—*Sunset*—to the *Pacific Barber's Journal*. The writer who seriously considers this situation cannot but profit, whether he be himself a native of this enchanted land or a "foreigner."

Covering the Pacific Coast and the twelve states that form what the average Coast publisher claims as his logical territory (from the Pacific to the Rockies), there are fully 100 magazines of all classes. Some of these, of course, are trivial, not worthy of the writer's consideration. Others are greater in size, earnings, and general standing than national magazines catering to the same general field. Although the average rate paid by Coast publications is lower than that paid by corresponding national journals, there are Pacific Coast magazines which pay decidedly better rates than nationals covering the same general field.

The reliability of these publications is no different than that of others. Those that are profitable pay reasonably well, and promptly. Those that are floundering around in the ocean of doubt pay when they must, as such journals pay almost everywhere.

As the wave of sectional pride and independence struck California first, there naturally is the center of greatest progress in Coast journalism and publishing. Time was when California and Coast publishing was centered almost wholly in San Francisco. Today, however, Los Angeles has almost as many magazines covering the country west of the Rocky Mountains as has San Francisco. Those in San Francisco, as a general rule, are better from the writer's standpoint, because they are older and on a more reliable financial basis.

During the past two or three years there has developed an effort on the part of the Northwest to publish its own sectional magazines, quite independently from those of California. These publications are centered in Portland and Seattle and the average of them attempts to cover only the Pacific Northwest, ignoring California. With but a few scattered exceptions, however, these local journals offer little incentive to the writer. Those few which are successful in Portland and Seattle have attained their success as the California journals have attained it—by catering to and covering the whole Coast.

The first thing the writer must remember about this peculiar field of journalism, whether he be fictionist or article writer, is that everything published by Coast magazines must breathe the atmosphere of the Coast. If it is fiction, it must have the earmarks of Far-West fiction; if it is a general article, it must be tied up peculiarly close to the Coast, and if it is a business story, it must be about Coast business.

The average business journal on the Pacific Coast wants interviews with men in its line of business, stories of success and "how" articles, obtained by talking with men in that particular line of business. Obviously these articles must be about men somewhere in the territory covered by the publication. The quickest way for the average Coast editor to get himself "hi-jacked" would be to run an interview from, or an article on, a merchant who resides somewhere outside the natural territory covered by the average Coast journal, unless, of course, that mer-

chant happened to be a national figure for one reason or another.

Although some of the business journals carry articles of a more general nature than those about specific stores or individuals, these articles must be of such a type that they are peculiarly fitted to Coast business. An article that would as appropriately fit into a national business journal published in New York as in a Pacific Coast publication covering the same industry would probably never get by the Coast editor. Such an article must be written for his territory exclusively.

There is considerable variance as to what is considered Pacific Coast territory. Some magazines cover primarily the three states bordering the Pacific and two or three others adjoining these, while others cover all twelve of the states west of the Rocky Mountains, including Colorado, Montana, Arizona and Wyoming. Some even go into the western third of Texas. However, the writer who has material applicable to any section of the country west of the crest of the Rocky Mountains is safe in submitting it to the general run of Coast publications.

BELOW are listed some of the publications that are known to be reliable and fair in their dealings with outside writers:

U. S. Navy Magazine, 764 State Street, San Diego, Calif., appropriately published by F. W. Fish. Carries material of a general and informative nature that will interest the average enlisted man of the navy.

Sea Breezes, same address, published by C. S. Fish. This publication is the "Life" and "Judge" of the U. S. Navy and wants to see any sort of humorous material that appeals to the enlisted men of the navy. Rates average up from $\frac{1}{2}$ cent a word.

IN LOS ANGELES--

Motor West, Rives-Strong Building. Covers the general automotive industry west of the Rockies and buys a variety of outside material about specific automotive men and firms, both news and features.

Modern Irrigation, 626 Spring Street. Covers the West and carries some material applicable to the country in general.

Touring Topics, 2601 S. Figueroa. Official organ of the Automobile Club of Southern California. Carries touring articles pertaining to the Coast and especially in Southern California, and material of a practical nature for the guidance of automobile owners.

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Los Angeles Apparel Gazette, 857 South San Pedro Street.

Western Motorcyclist and Bicyclist, 708 Union League Building. Carries material of interest to dealers and riders.

Western Highways Builder, 709 Union League Building.

Pacific Furniture & Decorative Trades, 317 Central Avenue.

Western Music & Radio Trades Journal, 317 Central Avenue.

Western Paint Review, 312 E. Twelfth Street.

Western Leather Goods Journal, 312 E. Twelfth Street. Carries material about leather goods stores and departments.

Western Gift, Art and Novelty Shop, Transportation Building.

Sports and Vanities, 1206 Hill Street. The "Vanity Fair" of the Coast.

Country Club Magazine, 355 S. Broadway. Society magazine richly printed and well illustrated, carries articles and fiction of interest to society men and women.

Chain Store Manager, 1109 E. Eighth Street. Covers the chain-store field west of the Rocky Mountains.

Oil Field Engineering. Petroleum Securities Building.

Petroleum World, 626 S. Spring Street.

IN SAN FRANCISCO—

Pacific Laundry Journal, 343 Sansome Street. Covers the entire territory wholly or in part related to the Pacific Coast, and wants specific articles on how laundry owners have increased their business through better merchandising methods. Also likes brief descriptions and pictures of home-made labor-saving devices used in laundry plants.

Pacific Marine Review, 576 Sacramento Street.

Sunset, 1045 Sansome Street. Pays best rates for high-class fiction, especially with an authentic Western slant. Buys articles about successful men and industries of the Coast. Pays good rates on acceptance.

Service Station News, 343 Sansome Street.

Western Advertising, 564 Market Street. The sales and advertising journal of the Pacific Coast. Carries a wide variety of features and news pertaining to these fields. Pays fair rates on publication.

Western Beauty Shop, 343 Sansome Street. Interviews with successful shop owners of territory west of Rockies.

Architect and Engineer, 68 Post Street.

Pacific Radiator, 407 Pacific Building, Oakland. Covers the automotive industry of the Coast but especially caters to the jobbing field.

Western Baker, 343 Sansome Street.

Coast Baker, 576 Sacramento Street.

Coast Investor, 576 Sacramento Street. A new financial magazine carrying feature articles in popular style concerning Western subjects of interest to small as well as large investors.

Western Canner and Packer, 617 Montgomery Street.

Western Clothier, Hatter and Haberdasher, 109 Stevenson Street.

Western Confectioner, 57 Post Street.

Pacific Coast Merchant, 350 Battery Street. Goes to department and general stores of the Pacific Coast, carrying much the same type of material as the *Dry Goods Economist*. Especially likes articles from small towns.

Electrical West, 883 Mission Street. (Formerly *Journal of Electricity*). Covers the entire electrical industry on the Coast. It is a McGraw-Hill publication and pays about the same rates as other journals published by this large concern.

Mortuary Management, 1095 Market Street.

Pacific Hardware Journal, 112 Market Street.

Western Machinery World, 576 Montgomery Street.

Western Plumber, 417 Montgomery Street.

Pacific Printer and Publisher, 121 Second Street.

Western Sporting Goods Review, 109 Stevenson Street.

Pacific Stationer, 109 Stevenson Street.

Toy Department, 109 Stevenson Street.

In Portland is the *Pacific Drug Review*, 35 North Ninth Street, that is signal success and covers the entire Coast. Its rate of payment is low, but it consumes a great deal of outside material every month.

One of the finest publications on the Coast is *Pacific Motor Boat*, 71 Columbia Street, Seattle. It covers the entire territory and carries highly illustrated articles on all phases of motor-boating on the Coast.



RECENT LOSSES TO LITERATURE: Charles Agnew MacLean, veteran editor of Street & Smith's *Popular Magazine*, died at his home in Brooklyn, June 17th. Don Byrne, novelist, was killed by the overturning of his automobile near Bandon, Ireland, early in June. Basil King (William Benjamin King), novelist, died at his home in Cambridge, Mass., June 22nd. Jack Bethea, novelist and editor of the *Birmingham Post*, committed suicide in Birmingham on July 2nd. Richard Whiteing, English novelist, died June 29th in London. Joseph B. Ames, novelist and author of boys' books, died early in July at his home in Morristown, N. J. E. T. Meredith, publisher of *Better Homes and Gardens*, *Successful Farming*, and *The Dairy Farmer*, died at Des Moines, Ia., June 17th. Leo Ditrichstein, actor and playwright, died in Vienna, June 28th.

The Mechanics (and Kinematics) of Web-Work Plot Construction

BY HARRY STEPHEN KEELER

PART II—THE KINEMATICS (*Continued*)

CASE V.

A plot incident between two threads develops normally out of previous incidents on each thread with other threads, but is vitally dependent on still previous incidents on each thread, with still other threads.

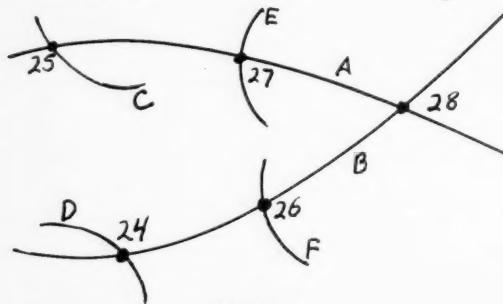


FIGURE 11

In words, this sounds complicated; but it is clear in picture form. That is, incident 28 must develop out of 27 and 26, but must be vitally dependent on 25 and 24. Let us objectify it, however:

Example: A noted crook, Denver Dan Crealy (A) steals a paste necklace (B) (in 28). We may say that Dan has been hunting the original of this necklace, because of its once belonging to his family, or any other cause, and his location of it—the genuine one—and his theft is an outgrowth of certain newspaper publicity about the spurious necklace instituted (26) by the Marquis of Curtindale (F) who owns the original necklace.

Now when you institute newspaper publicity about anything, you are, under certain circumstances only, likely to deviate strongly its course; and the Marquis has played a bold hand, actually having a story written up in which he is accused of possessing a paste necklace as the famous Curtindale

necklace.) This institution of newspaper publicity (26) about this spurious necklace is a daring trick used by the Marquis because he feels practically certain—and this is the truth, too—that his friend, a banker, Roger Gorham (D), custodian of his necklace, in incident 24 has substituted the paste necklace (B) for the Marquis' own string and is planning to fly the town with a certain actress with whom he is infatuated (or any other cause). The Marquis is merely suspicious of certain indications of Gorham's impending departure, which in turn are due, on Gorham's part, to 24; hence we may say that the Marquis is acting as an outgrowth of 24; and he has shrewdly reasoned that if he makes a demand for his necklace, he will precipitate the flight and lose his property. But if he gives out a feature story to the press making the press accuse him, Gorham will temporarily resubstitute the right necklace while reporters and photographers are interviewing him, and in this brief interval the Marquis will seize his property while the seizing is good! We may say, however, that Denver Dan acted so quickly (28) after the story broke that the paste necklace was not yet changed back, and thus the Marquis (in 26) produced a deviation other than what he intended! We may say also that Denver Dan reasoned that the story was only "newspaper stuff," but that the history contained in it of the Curtindale necklace gave him the clue and location (of what really was the paste one) and produced incident 28.

Now continuing back along the other thread, Denver Dan Crealy (A) got access to the safe by wounding a guard, Mike McGann (E), but the whole affair was really possible only because (in 25) he was re-

leased from prison by a careless turnkey, Obadiah Jenks (C).

This fulfills the requirements of Case V: that 28 shall be an outgrowth of 27 and 26 with two other threads, yet dependent utterly upon the existence of 25 and 24 (with still other threads). That is, 28 is more dependent on the "hind" incidents than the ones just preceding. Given the conditions of thread A and B as they actually are at the left-hand margin of the diagram, 24 and 25 are necessary for 28; 26 and 27 can be "plotted out of the plot."

Case VI.

This is one of the most complicated elemental plot combinations there are, but vital, and because of its importance, I am going to objectify it twice—and then we'll go back to simpler elemental combinations again. Case VI might be described as

A plot incident (28) between two threads A and B is not dependent at all upon the next previous incidents (27 and 26) of each thread with C and D; but is a resultant instead of still prior incidents (25 and 24) between C and D with E and F, respectively; yet these last named incidents, 25 and 24, do create 27 and 26.

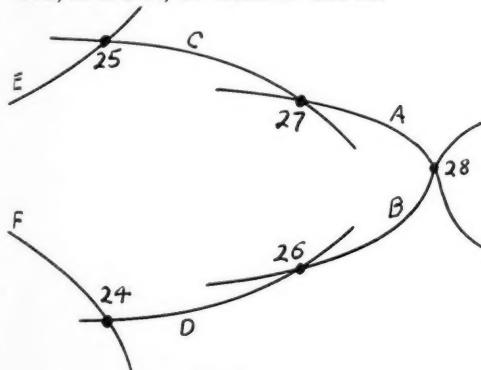


FIGURE 12

That is, in the above picture, 28 results from 25 and 24, but not from 27 and 26; although 27 and 26 must result from 25 and 24.

Example: A northwoods paper mill proprietor, Axel Christionson (A), falls down badly on a huge consignment of paper and prevents Medill McAllister (B) from printing an extra paper at a time when needed. The failure to bring out the extra, being deviative, is shown in 28. A Bolshevik laborer, Boris Krokosk (C), has conspired with the foreman, Andy Philips (E), to delay production, in 25, thus directly creating 28; but as a result of his successful con-

spiracy, Krokosk conveys a number of confidences resulting from this conspiracy before Axel Christionson (in 27) which deviates him to actually being made foreman himself.

Although A and C suffer a deviation by 27, number 28 is a result of 25.

Now going back along the other thread.

Medill McAllister (B) is prevented from getting out an extra (28) solely because of the need of such. (That is, if an extra hadn't been required for some reason, we could not say he had been prevented from bringing such out.) The need of such was created by the assassination of the President (F) by one of McAllister's reporters, Frank Woodstock (D) in 24. To elicit powerful aid to avoid consequences of his act, Woodstock hurries to his employer and in 26 divulges how he has unearthed a nest of political corruption in Washington.

Although B and D suffer deviation by 26, number 28 is a resultant only of 24. This relationship is so important to you if you absorb it, that I will invent a further example:

Example II: A wheat operator, Rutger Tinney (A), is the unwilling cause of ruining his friend, Howard Folk (B), by heavy buying in Amalgamated Copper on the board of trade in 28. But the ruining occurred only because a crazed broker, Crazy Harris (E), prevents, with a gun, a telephone operator, Maizie DeWitt (C), in 25, from phoning in to her employer some vital message—say that Folk has unexpectedly changed from buying to selling. But while Maizie is in this restricted "compulsified" position of 25, she takes advantage of the excuse she will later be able to render, to get for herself a long-desired revenge against her employer and phones him (27) the spurious news that his daughter has eloped with his negro chauffeur and was married in Cincinnati.

If you will check this, you will find it fulfills the requirements of Case VI.

Going back now along the other thread, the ruined broker, Howard Folk (B), is also ruined (28) because an enemy, Clara Hartley (F), in incident 24, gets his chief counsellor and market interpreter, John McTigg (D), drunk, and removes an inhibiting influence which would have prevented him from even dealing in Amalgamated Copper. However, McTigg (D), as a result of being gotten drunk in 24, now goes to his em-

ployer, and while of no use as an inhibiting influence, does divulge (26) a secret of his own—that an unknown stock—say—Aluminum Coffee Pots, Ltd.—can make a fortune for a man able to sell short because—say—of forthcoming medical testimony that their use by housewives creates the poison, Aluminum Hydroxide.

Without attempting to worry you with too many considerations, as my only desire is to give you the "plot feel," I will say that wherever plot elements take the form here shown, with intermediate threads, plot takes on a semblance strongly suggestive of the "locked dramas" about which I spoke in Part I, Mechanics, because incidents have to inhibit as well as compel.

Case VII.

Now one more complicated one!

A plot incident 28 between threads A and B results from incident 25 between B and C; and

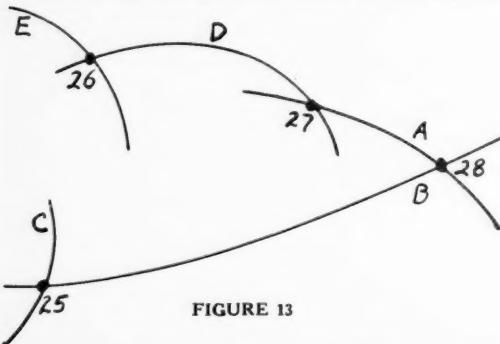


FIGURE 13

incident 26 between D and E, which produces, through D, an incident 27 between D and A.

Much simpler in picture form, as shown above.

REQUIRED: That incident 28 results from 25 and 26 of this diagram, but not from 27; yet that 27 also result from 26.

Example: A wholesale milliner, Hattie Evans (A), on Fifth Avenue, New York, intrigues the ladies of the public (B) with a vast flood of red hats (in 28) because the fair public (B) has gotten sick and tired of the earlier output of another enterprising style-former, Monsieur Du Farge (C), who satiated them with blue hats (in 25). (This pendulum motivation depends on the natural laws of psychology.)

Now back along the other thread:

Hattie Evans (A) was enabled to make a cheap purchase of an enormous quantity of red feathers, beads, straws and ribbons because Whipple (E), a wholesaler in hat

trimmings, was bankrupted (in 26) on the board of trade by Grover Halloway (D), a trader, who now having much money and being a Don Juan, and having his attention called to the facts of the hat business from having bankrupted a big hat trimmings magnate, learns that there are more pretty girls in hat-making establishments and millinery shops than in any other line of business, and so buys a substantial but minority share of Miss Evans' business (27) to have an excuse to hang around there. (When he does this, he deviates his course to feminine adventuring, and Miss Evans' course to enlarging her business.)

As will be seen, studying along this branch, Miss Evans' purchase of red trimmings results from 26, and would have taken place whether 27 ever occurred or not; just the same, 27 is also a resultant (one of several possible ones) of 26.

Case VIII.

(When new threads are born.)

A plot incident on thread A is due to intersection with a new plot thread B which has evolved—or been born—from an incident between C and D.

Thus, pictorially:

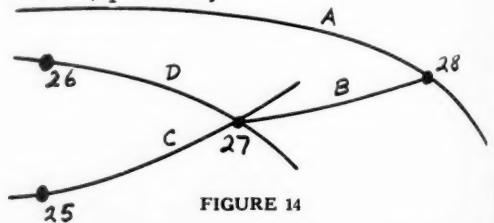


FIGURE 14

Example: Sam Dreher, a rum-running captain (A), receives (28) a decoy code telegram (B) directing him to leave the harbor at once, in spite of fog and everything. (Imagine how this would deviate a rumrunner, continually on the alert for Volstead agents.) But the code telegram (B) has sprung into existence (27) from the fact that Haines (C), a rival rumrunner, has been helped in its construction by Professor Waltham (D), a liquor-hungry professor of codes and ciphers (27). (Note: The telegram evolves from the rival rumrunner's desire to do harm to Dreher, plus the professor's knowledge of ciphers. Neither is sufficient in itself.) (26 may be where the professor, a professor of mathematics, first became interested in codes and ciphers; and 25 may be where Haines first evolved his hatred of Dreher.)

(This unusual discussion will be continued by Mr. Keeler in our next issue.)

Trade, Technical and Class Journal Department

JOHN T. BARTLETT, EDITOR

A REGARD FOR POLICIES

POLICY—one thing or another apart from the "story" value of material—causes the rejection of many business articles.

"On policy," editors do not schedule articles presenting in a favorable light practices viewed antagonistically by the trade. This is true in spite of the open forum policy to which many progressive editors adhere.

There is price-cutting, for example. Price-cutters often are stunt merchandisers, and make material for interesting stories—which business papers, as a class, black-list. In some trades the use of the advertising "leader" is approved, and, of course, department store, ready-to-wear, and chain-store papers view price reductions as incidents in normal business. Even in these fields, stories which turn on price-cuts are liked none too well.

"On policy," business magazines want stories of concerns with good financial ratings, and reject stories dealing with weak, slipping stores. The business writer can hardly look up in Bradstreet every merchant he interviews, but he can ascertain, in a general way, how the merchant stands.

Many magazines blacklist articles constituting "free advertising" for inventions, manufacturers, jobbers. Reference to merchandise and appliances by brand name is something to avoid ordinarily. There are exceptions. A building publication accepting an article on a new apartment house may instruct the writer to supply the brand names and manufacturers of items of equipment. The advertising department, of course, will solicit advertising for the issue in which the article appears.

A more difficult taboo to deal with is that based on a publisher's or editor's personal prejudices. On some controversial subject in the trade, the magazine is either "for" or "against." It will not publish articles contrary to personal views.

Most editors blacklist the "criticizing" type of article. The expert business writer using negative material will give it a constructive twist. For example, an article on competitive practices, in which unethical methods are described, should contain constructive material, too, showing ways by which present conditions can be made better.

Then there are editors who won't have "John Doe" articles—those which do not mention actual names and places. There are exceptions, but the story with names, addresses, facts, is sold in the

trade, technical, and class journal field far more readily than the story without them.

With experience there comes to a professional writer a special sense which helps him intuitively to avoid offenses against "policy." He asks himself, "How would this material look to me if I were publishing a magazine for men in this trade?" He answers the question without prejudice, and eliminates 95 per cent of his manuscript losses due to policy conditions.



How ONE PUBLICATION HANDLES MANUSCRIPTS

ONE of the growing group of business papers which handle manuscripts with fine consideration for the writer is *Dry Goods Merchants Trade Journal*, Des Moines. A California business writer suggested that a statement be obtained from this magazine. Arthur H. Brayton, editor, replied to our inquiry by return mail..

"Our system of handling manuscripts," he stated, "is really based on nothing more than a desire to extend fair treatment to all concerned and an endeavor to put ourselves in the contributor's place and to treat his manuscript as we would like to have ours treated.

"We pay for all manuscripts on acceptance and payment for everything accepted is made once a month, approximately on the 15th.

"Manuscripts which are returned are generally sent back within a week to ten days after they have been received, sometimes sooner.

"In rejecting, we endeavor to give a specific reason. We are enclosing rejection lists for your information.

"In addition, if we find an article that has possibilities, we try always to write the contributor suggesting how the article may be revamped, rewritten or enlarged, so that it will meet our requirements."

The rejection slip has for checking these reasons—"Well supplied with material on this subject; have used similar article recently; has been used recently by another publication in our field; too general in nature; our publication does not cover the line you feature."



NOTES

AUTHOR & JOURNALIST readers with accounting knowledge have special opportunity to write articles, which will sell, on good accounting methods of named retail stores.

Salability of articles describing unique advertising methods is doubled if results are given in detail.

The business writer selling to many publications has a small number to whom the task of checking for payment cannot be left with safety. A dead-head subscription should be secured; if this is declined, the course will be to subscribe. The \$1 to \$4 will be well spent in such cases.



Literary Market Tips

In the Trade, Technical, and Class Journal Field

Leather Progress, 1 Park Avenue, New York, organ of the American Leather Producers, writes: "Our manuscript needs are relatively simple. Material, to be acceptable, must arouse reader interest in leather through giving new information. Preferably it will create an increased reader desire for leather. But blatant propaganda is valueless. Material lifted from texts, encyclopedias, and catalogues is not wanted. Clear, concise presentation of new facts, original findings, significant interviews, accompanied by new photographs, wins most favorable attention. Reasonable local color is satisfactory, provided it has a national bearing. Payment for articles is at the rate of 2 to 5 cents a word on acceptance, with allowance for suitable photographs and drawings at space rates. Acceptance gives American Leather Producers, Inc., exclusive title to the material, which may be released in whatever forms seem most desirable. Whenever possible, the author's name will be retained on the article, no matter where it may be used, but no assurance of this can be given. Our object is to be entirely fair in handling all copy submitted, and wherever correspondence with the contributor appears mutually worth while, we shall do more than say 'Yes' or 'No.'"

The American Contractor, 173 W. Madison Street, Chicago, uses articles up to 2000 words on building-construction jobs of over \$25,000, and on any of the multitude of problems affecting the larger contractors. Methods superior in some respect to the usual procedure must invariably be shown in describing building operations. No "puffs" or "editorial style" in writing desired. It pays on the first of month after publication, which is usually within sixty days, at 1 cent per word and space rate for photos.

American Builder, 1827 Prairie Avenue, Chicago, and *Engineering and Contracting*, 221 E. Twentieth Street, Chicago, use material similar to that required by *American Contractor*. The first-named magazine pays on publication, at a rather low rate.

Building Age, 241 W. Thirty-ninth Street, New York, buys kinks used by builders at \$2 each.

Texas Commercial News, 1435 Allen Building, Dallas, Tex., in a letter from E. H. Brown, assistant editor, announces: "This magazine has been published continuously for the past fourteen years. Up to the present time, the entire contents have been written by staff writers or by Texas business leaders. While this policy will be continued, we are now also in the market for special material from professional writers. We do not seek authors—but writers. We are more interested in facts than in clever writing. We desire articles either of the interview or straight narrative type about Texas retailers who have successfully solved their problems: how Blank & Company eliminated mail order competition, how Jones Bros. overcame the chain store, how Green & Son worsted the canvassers, how Harrison & Bro. solved the collection evil, how The Emporium by a study of its records increased the sale of its weaker lines, how a study of its retail market enabled the Leader to double its business, stories of methods and systems, retail salesmanship and advertising, store management, arrangement, lighting and display, fixtures, records—in short, articles about successful Texas retailers written in simple, straightforward language so that other Texas retailers may profit from the experience. Names and addresses desired, of course, and occasional appropriate photographs. We can also use a very limited number of similar articles about Texas wholesalers and manufacturers. Articles preferably should be about 1500 to 2000 words, fillers 500. For the present, a rate of $\frac{1}{2}$ cent to 1 cent per word will be paid for articles and \$1 to \$2 for photographs. Payment on publication."

The National Grocer and *The General Merchant*, published by the Byxbee Publishing Company, Chicago, have made an agreement with their creditors whereby their affairs have been turned over to a trustee for settlement. It is understood that authors whom they owe for material will share in such division of assets as may be worked out.

Rock Products, 342 S. Dearborn Street, Chicago, pays about 1 cent per word, on publication, with allowance at about the same rate for photos, for articles descriptive of sand and gravel plants, quarries and other plants indicated by the name. It is prompt and courteous. *Pit & Quarry*, Rand-McNally Building, Chicago, is another market for the same kind of material.

Save the Surface Magazine, 18 E. Forty-first Street, New York, uses articles on the painting and decoration of the home (amateur painting barred). Photographs of interesting and historical buildings, before and after rejuvenating with paint, with short text, are good material. It paid a contributor \$10 for two such pictures and 275 words. Gertrude Woodcock is editor. It is advisable to query this magazine.

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THE AUTHOR & JOURNALIST'S BUREAU OF LITERARY CRITICISM

Types of Fiction in Demand

A Series of Short Discussions of Present-Day Manuscript Requirements.

I—THE DETECTIVE STORY

MYSTERY stories always have been in demand, and at present the demand seems to be increasing. They may be found in almost any type of magazine, from the pulp papers to the most effete. According to the finesse with which it is developed, a mystery yarn may be just an ingenious story or a work of real literary merit. The detective story is the most popular form of mystery yarn. The specifications of a typical detective story are:

The commission of a crime by a person or persons unknown.

A detective, either amateur or professional.

Various suspects, the more obvious of whom are usually proved innocent, while a person unsuspected by the reader is logically revealed as the guilty one at the end.

The skillful detective-story writer preserves the solution of the mystery for a complete surprise at the conclusion, but at the same time drops hints and clues throughout the story. He reveals all the facts concerning the case that are obtained by the detective, thus giving the reader a seemingly equal chance with the detective to exercise his powers of deduction and solve the mystery.

A murder mystery usually is preferred as the basis for a detective yarn, although robbery and other crimes have their place, at least in short fiction. Detective stories are used in all lengths, the greater demand being for short-stories of around 5000 words and novelettes of 25,000 to 35,000 words. Serials of around 70,000 words are used by several magazines, and, of course, have an opportunity to secure book publication.

Magazines specializing in this form of fiction are: *Detective Story*, *Detective Fiction Weekly*, *Clues*, *Black Mask*, *Mystery Stories*, *Real Detective Tales*, *True Detective Mysteries*, and *Complete Detective Novel Magazine*. Mystery yarns will frequently be found in *Argosy-Allstory*, *Blue Book*, *Five Novels Monthly*, *Popular*, *Short Stories*, *Top Notch*, *Complete Stories*, *Triple-X*, and the majority of general magazines. There has been a decided revival of interest in detective fiction of late among such literary magazines as *Scribner's*, *The Century*, etc.

In reviewing mystery stories submitted to THE AUTHOR & JOURNALIST's criticism service, the editors are alert for inconsistencies or improbable features. A detective story must be "air-tight." Nothing so quickly dismays a detective-story reader as to find the author straining a point of credibility. A well-plotted detective story must be as logical, in its way, as a geometrical problem. No detail can be left to chance. A solution which depends upon coincidence is almost sure to prove fatal.

Many detective stories submitted to us are found to be transparent in plot—the reader can guess the outcome without difficulty. Another frequent fault is that of

making the detective a mere figurehead. Be sure your hero really solves the mystery by his own efforts and not through happy accidents. "If the detective does not reach his conclusions through an analysis of the clues," as S. S. Van Dine remarks, "he has no more solved his problem than the schoolboy who gets his answer out of the back of the arithmetic."

Still another common fault is that of confusing the reader instead of mystifying him. Over-complexity often defeats its purpose. A crime or a solution involving inventions or substances which have no foundation in fact is barred.

Allied to the detective story is the secret-service story, the crime or underworld story, the mystery story involving some other element than crime, or the action story motivated by mystery. Adventure stories often have elements of mystery without quite coming under the mystery classification.

If your mystery story has a market, or can be whipped into shape for the markets, we shall be glad to help you with it. Perhaps only a few changes are needed to turn the story into some of the ready money which awaits any good yarn of this type.

(Next month in this space: "The Western Story.")

The helpful criticism service of The Author & Journalist is available at moderate rates. Prompt, thorough reports are given by competent members of the editorial staff.

RATE SCHEDULE

For each prose manuscript of—

1,000 words	\$2.00	5,000 to 6,000	\$4.50
1,000 to 2,000	2.50	6,000 to 7,000	5.00
2,000 to 3,000	3.00	7,000 to 8,000	5.50
3,000 to 4,000	3.50	8,000 to 9,000	6.00
4,000 to 5,000	4.00	9,000 to 10,000	6.50
Each additional thousand words above 10,000		.40	

15,000 words	\$ 8.50	60,000 words	\$26.50
20,000 words	10.50	70,000 words	30.50
30,000 words	14.50	80,000 words	34.50
40,000 words	18.50	90,000 words	38.50
50,000 words	22.50	100,000 words	42.50

MARKETING ADVICE AND CRITICAL OPINION

Clients who desire only a critical opinion of a manuscript, together with a list of possible markets if we consider it salable, may obtain this service by remitting **HALF THE FEE** for regular detailed criticism. Thus, for a 5000-word manuscript the appraisal fee would be \$2.25. Our brief letter will tell **WHY** a story is considered salable or unsalable, but naturally will not include the invaluable constructive analysis covered by full criticism service.

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Literary revision with typing, per thousand words	\$2.00
Letter perfect typing, prose, per thousand	.75
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Verse Criticism, 20 lines or less	1.00
Additional lines	.05
Play Criticism, each act	5.00

All Fees Payable in Advance. Enclose Return Postage.

THE AUTHOR & JOURNALIST

Railway Mechanical Engineer, 30 Church Street, New York, is a good market for railroad shop kinks, with good photographs, and written in much the same way as for *Popular Mechanics*. Name and location of shops should be given. It pays on publication, at 50 cents per column inch, photos at the same rate. L. R. Gurley is editor.

Requirements of the *Petroleum Marketer*, 215-218 Atco Building, Tulsa, Oklahoma, seem to have changed materially within the last year, and stories on some subjects, mentioned in a list sent to writers about that time, are now returned because that subject is not suitable. A great deal of material is prepared by the staff, and free-lance articles must be well saturated with good selling methods to be sure of acceptance. It pays from $\frac{1}{2}$ cent a word up, according to merit. Stories of 1500 to 3000 words are preferred, if good. Grady Triplett, editor, writes many personal letters and is very prompt.

Pacific Coast Merchant, 350 Battery Street, San Francisco, requires writers to bill them for stuff used. Paid \$2.85 for 250 words and photo. Uses department store method articles.

Oil Engine Power, 220 W. Forty-second Street, New York, is devoted to industrial oil engines, their commercial uses and industrial advantages. It is especially interested in stories about Diesel power plants, showing the advantages of internal combustion engines over other forms of power. Also new uses of Diesel engines. Articles should be technical, rather than the human interest type. Accurate, detailed figures showing cost of installation, operation, maintenance, amount and cost of fuel and lubricating oil used, power produced and work performed should be given, as well as information showing how engines are adapted to the particular job described. Roswell H. Ward is editor. Rate paid is 1 cent a word on acceptance.

The Debit Publishing Company, publishers of *The Debit*, 2213 Dime Bank Building, Detroit, Mich., desires contributors "who will furnish us with news of credit men in their state, and who can recommend to us attorneys who handle collections with whom we can enter into contracts for carrying their cards in our paper," writes a member of the staff. "This would lead to staff representative for their state. We are perhaps just a little outside of the regular editorial work, but as we would give a large territory or assignment to the proper party, it might be worth more than his time. If any of your readers possess advertising ability, direct-mail, and are interested, we would be glad to hear from them."

Independent Salesman, 22 E. Twelfth Street, Cincinnati, Ohio, wants experience and inspirational stories of successful salesman, as pertaining to direct selling rather than general selling, from 200 up to 2000 words. Payment for articles is on publication.

The Jewelry Trade News is a weekly newspaper of the Keystone Publishing Company, 1505 Race Street, Philadelphia. It "pays 1 cent a word for practical business articles or interviews with rated jewelers on the subject of advertising, retail salesmanship, high-grade credit stores, and modern storekeeping methods. This publication also buys news items of interest to the jewelry trade, paying around $\frac{1}{2}$ cent a word for such material."

American Business Magazine, 236 W. Fifty-fifth Street, New York, "is in the market for publicity articles on business firms or business executives or for interviews with prominent men of affairs," announces Myron A. Kesner, managing editor. "We want articles that have the knack of getting under the skin of our readers and that feature business men who are at the head of American business. The articles should be so written that they take the reader behind the scenes and into the intimate confidence of the business men who have achieved success in their chosen field of activity. They should dig deep for the man at the top, as well as for the man on his way up. The articles should have human interest, personality portrait, genuine atmosphere and setting, and should be on live topics of interest to business men in general from 1000 to 3000 words. We can use fact stories and articles based on the life stories of business leaders and executives with colorful episodes in their careers. The rate of payment will be approximately $\frac{1}{2}$ to 1 cent per word. We also would like to hear from writers throughout the country who are in a position to represent us as editorial writers in a branch office. Our publication is a business magazine that features publicity articles concerning every phase of the financial, industrial and economic fields."

The United States Civil Service Commission announces an open competitive examination for assistant in engineering information. Entrance salary, \$2600 a year. The duties are to write for the press original articles on the engineering and economic researches of the Bureau, based on technical reports and interviews with scientists, economists, and engineers in charge of investigations; to prepare articles for technical magazines, etc., on road building and maintenance and highway administration and finance. Applications must be on file with the Civil Service Commission at Washington, D. C., not later than August 15th. Competitors will not be required to report for examination at any place, but will be rated on education, experience, and published articles to be filed with application. Further information obtainable from the Commission at Washington, or from the secretary of the Civil Service Board of Examiners at any post office or custom house.

American Stationer & Office Management, Stillman Taylor, editor, states: "We desire only articles covering practical phases of office management, accompanied by charts and table."

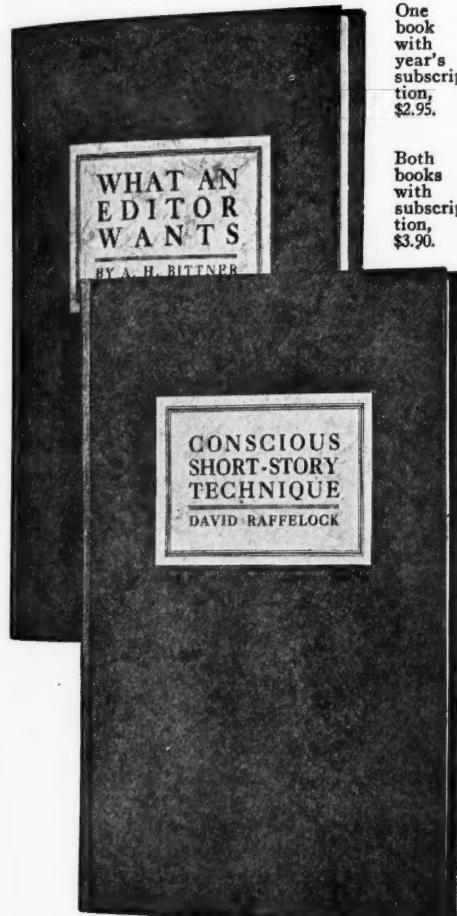
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THE AUTHOR & JOURNALIST

The Independent Woman, Manufacturers' Trust Building, New York, pays \$35 for articles from well-known writers and \$10 to \$25 for articles from writers less known, on acceptance, announces Helen Havener, editor. Articles should deal with some phase of business or professional women's problems and should be 1200 to 1800 words in length. Essays of 1000 to 1200 words on business trends are in demand and also verse applicable to women and their work, of two to three stanzas. The editor reports that she is over-stocked with personality sketches at the present time.

The Radex Press, P. O. Box 143, Cleveland, Ohio, according to a letter from the publishers, desires articles on radio of from 500 to 1000 words. Non-technical and simple constructional descriptions with sketches are desired. Payment is at $\frac{1}{2}$ cent a word and \$1.50 for photos, on acceptance. Articles of interest to radio users who are without technical knowledge are especially desired.

The Craftsman, a magazine for home shop workers and those who like to work with tools will, it is announced, start publication with the October issue. Photos, working drawings and detailed instructions on how to make interesting projects are wanted for both feature and filler articles. Payment will be made before publication at good rates. Send all editorial material to Dale R. Van Horn, 420 Federal Trust, Lincoln, Nebr.

American City, 443 Fourth Avenue, New York, buys articles on municipal improvements of all kinds, new kinks in city shops, etc. Before-and-after photographs and descriptions of outstanding improvements are used. It pays $\frac{3}{4}$ of a cent for text, with liberal allowance for photos, on acceptance. It likes to be queried first.

Food Industries, Tenth Avenue at Thirty-sixth Street, New York, is a new magazine to be published beginning in October by the McGraw-Hill Publishing Company, Inc. It will cover the manufacturing and distribution of food products. The McGraw-Hill Publishing Company and the A. W. Shaw Company of Chicago have merged, the latter becoming a subsidiary division. Each company will issue its group of trade and business publications as in the past. The McGraw-Shaw Company continues as a subsidiary to both.

Chain Store Review, 1732 Graybar Building, New York, has absorbed *Store Operation* of Cleveland, Ohio.

Distribution Economist, 420 Lexington Avenue, New York, is a new business monthly devoted to the handling and distribution of commodities. It is edited by Frank H. Tate.

Metalcraft, Jamestown, N. Y., has been launched as a new publication devoted to metal furniture, metal building equipment, etc., by the Furniture Publishing Corporation.

The Ingot Iron Shop, Middletown, Ohio, pays well for articles descriptive of installations of Armco Ingot Iron, rate depending on the advertising value of the material. Articles must bring out the superiority of Armco Ingot Iron in a newsy way, and describe any little unusual quirks required in the installation. Ten, fifteen and twenty-five dollar checks are common for short articles with good illustrations. It sends a statement of requirements to regular contributors and is very prompt. Donald K. Ross is editor.

Sales Management & Advertisers' Weekly, formerly of Chicago but now of 420 Lexington Avenue, New York, has recently changed from a fortnightly to a weekly publication. Raymond Bill, editor, writes that he is nearly always in the market for articles signed by prominent executives of manufacturing firms. The articles should discuss some important phase of marketing in a national scope. Payment is made on publication at 1 to 3 cents a word.

Trained Men, published bi-monthly by the International Correspondence Schools, 1001 Wyoming Avenue, Scranton, Pa., desires articles of 1000 to 2500 words addressed to executives, dealing with various phases of the problems of leading men in industry. "We are anxious to locate writers who will take work on assignment for interviewing, etc.," states the editor, D. C. Vandercook. "Writers should give qualifications, experience and send sample of their best work. Payment is made within a month after acceptance, and often on acceptance, at from 1 cent per word up."

Copper & Brass Research Association, 25 Broadway, New York, buys illustrated articles on copper and brass installations. It is reported to pay good rates, but writers should query before sending material.

Toy World, Banker's Investment Building, San Francisco, is a new journal catering to the toy dealers and manufacturers. It pays $\frac{1}{2}$ cent per word on publication, and uses both news and illustrated feature articles on toy trade. Editor, Corena Daugherty.

Western Construction News, 114 Sansome Street, San Francisco, uses articles up to 2000 words on almost all branches of construction work, buildings, dams, waterworks, roads, etc. It pays $\frac{3}{4}$ cent a word on publication, with allowance for photos. These may be 4x5, or similar size, but must be of good quality.

Operation & Maintenance, Chestnut and Fifty-sixth Streets, Philadelphia, pays well for specific stories on improved methods of operating and maintaining motor trucks, buses, etc. It also pays \$5 each for short kinks used in repair shops, with good photos. These are published also in the *Commercial Car Journal*. *Power Wagon*, 356 Lakeshore Drive, Chicago, is also a good market for this type of material and is very prompt.

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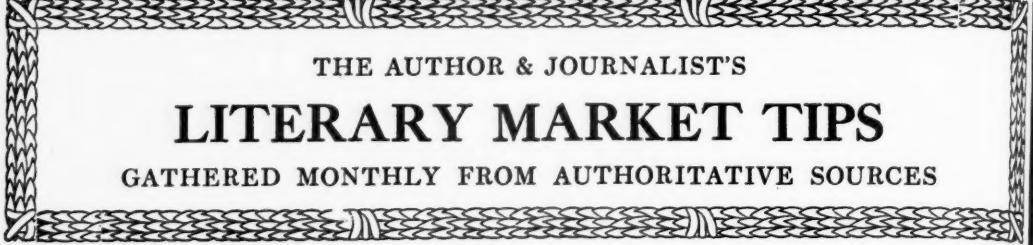
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THE AUTHOR & JOURNALIST'S LITERARY MARKET TIPS

GATHERED MONTHLY FROM AUTHORITATIVE SOURCES

Detective Fiction Weekly, 280 Broadway, New York, Howard V. Bloomfield, editor, sends the following note: "I would appreciate it if you would change our notice in your Handy Market List. We are represented as paying 1 cent a word, and while this is according to a notice sent to you by a previous editor, it no longer exactly represents the situation. In some cases we pay 1 cent a word, but in fully as many we pay 2 cents, and the average rate lies right between the two."

Harold Hersey, of the Eastern Distributing Corporation, 120 W. Forty-second Street, New York, sends the following wire: "Starting four all-fiction magazines, Western, war, detective, and aviation. Pass out word for immediate material. Tell authors to use air mail." No further information is at hand at time of going to press.

The Delineator, 223 Spring Street, New York, announces: "To new writers it may be well to point out that most of our articles are prepared by agreement in advance; that it is unusual for a novel to be used that is not by someone who has arrived, and that the best opportunity for the new writer is with the short-story. In fact, *Delineator's* one need at present is for short-stories of 5000 words or so—preferably stories of present-day American life and particularly stories with a decided love interest." THE AUTHOR & JOURNALIST understands that this need is a very limited one.

The Aviator, 110 W. Avenue A, Temple, Texas, Horace T. Chilton, editor, reports: "We pay 1 cent a word top, usually on publication, but sometimes on acceptance, for articles of 1200 to 3000 words and short-stories of not over 3000 words. We pay $\frac{1}{2}$ cent for news items and \$2 for photos. We plan to institute a short-story contest in which we will award \$100 in addition to regular rates for the best story. Nothing but aeronautical material used."

Adventure, Butterick Building, New York City, Anthony M. Rud, editor, writes: "We pay from 75 cents a line upward for poetry accepted for the body of the magazine and from 50 cents a line upward for verse used in the Camp-Fire department."

The Danger Trail, 80 Lafayette Street, New York, is not now in the market for serials, according to a letter from Douglas M. Dold, editor.

Tidbits is the new title of *French Humor*, 230 Fifth Avenue, New York.

Love Affairs, Robbinsdale, Minn., Sally O'Day, editor, writes to a contributor: "If you have any young, clever love stories with plenty of modern slangy repartee, a piquant situation and a veneer of sophistication, let us see them, although we are stocked pretty high right now."

Cabaret Stories, 1860 Broadway, New York, published by B. L. McFadden, Inc., which announced itself in the market for cabaret and nightlife stories which would be paid for at from 1 to 5 cents a word, apparently is not living up to the announced minimum rate. Several sales to this magazine at a rate of approximately $\frac{1}{2}$ cent a word have been reported by authors. A letter from B. L. McFadden explains this discrepancy as follows: "While we have announced that our rates run from 1 to 5 cents a word, this, of course, depends on the stories. We receive a lot of stuff which is worth only a half cent to us, consequently we offer the writer that much. As we are receiving from twenty-five to thirty manuscripts a day from authors all over the country, we are not worrying about any possible dissatisfaction. We have just paid one well-known eastern writer 9 cents a word for an article."

Lucky Publishing Corporation, publishers of two bi-weeklies, *Moving Picture Stories* and *Hearts*, 112 W. Forty-fourth Street, New York, has changed its policy and is now using many stories from the screen written by its own staff. Ethel Rosemon, editor, further states: "We think it would be well not to feature our market until we are able to catch up with the present supply. We make it a rule to read every script that comes into this office and to accept every one possible, even if it means having some of them entirely re-written by our own staff."

Genius Publishing Corporation, Los Angeles and Reno, John Lewis Brock, president and editor-in-chief, wires his needs for a new national magazine to be called *Genius*. "We need general fiction up to 8000 words, verse, and short satires. We are distinctly not buying names. We desire to escape stereotyped situations and so-called well-rounded plot formulas. We want authentic reflections of life, any strata, but let that strata be correctly portrayed. We pay 2 cents and up on acceptance. Address all communications to Clay Peters Building, Reno, Nevada."

American Boy, 550 Lafayette Boulevard, Detroit, Mich., writes that it is not in the market for jokes, skits and epigrams.

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Birdies and Eagles Magazine, P. O. Box 834, Detroit, Mich., Frederick W. Leesemann, editor, uses stories and articles of 400 to 1500 words instead of up to 2500 words as first announced. This length also applies to *Harmony in the Home, Say It With Flowers, Radioscope*, and *The Everyday Hostess*, publications of the same company.

Fawcett Publications, Robbinsdale, Minn., Weston Farmer, associate editor, writing concerning the requirements of the new magazine of scientific type projected by this company, states: "Our needs in the line of fiction have just about been cared for, and we are well stocked with such stuff as we desire. We will therefore probably not be in the market for any more fiction. Our greatest need is for fact items and illustrated short fillers of from 100 to 300 words. Articles having any mechanical interest whatever are always welcome."

Sunshine is announced as a new Hawaiian monthly published at 317 James Campbell Building, Honolulu, P. I. Bert Green, associate editor, asks for short-stories, preferably around 2500 words, with a South Sea setting, also stories of love, adventure, action and mystery, and articles on subjects of current interest or national importance not exceeding 5000 words in length. "The rate of payment is $\frac{1}{2}$ cent a word on acceptance," states Mr. Green, "but if a manuscript strikes us as most unusual, we are ready to pay even 2 cents."

The Globus Press, 315 Second Avenue, New York, writes that it would consider a popular outline of education—its history and principles—for book publication. *The Globus Press* publishes six to ten scientific books a year on a royalty basis. It should be noted that the company sometimes requires the author to defray a part of the cost of publication.

The Eagle Magazine, South Bend, Ind., is no longer in the market for feature stories or other material, according to a letter from the managing editor, Frank E. Hering.

Western Light, 107 S. Washington Avenue, Whittier, Calif., edited by Edith Elden Robinson, repeats its call for short fiction, discussions on prose and poetry, articles of human-interest appeal, and poetry. "All material must be accompanied by bibliography and literary brief to have consideration. Seasonal material is being filed at present. Payment is according to name of writer and value of material to us."

Fawcett Publications, Robbinsdale, Minn., announce that a twenty-four-hour reading service will be given on all manuscripts submitted to its *Battle Stories* and *Triple-X* magazines. Manuscripts will be held longer than this period, generally not more than a week, when they are held for final judgment by Captain Roscoe Fawcett or Jack Smalley.

Garden and Home Builder, Garden City, N. Y., has been succeeded by a new magazine of similar appeal, *The American Home*, Doubleday, Doran & Company, publishers. It is edited by Ellen Wangner. Leonard Barron continues as garden editor. The first issue will appear September 15th.

Air Stories, and Wings, of the Fiction House Group, 271 Madison Avenue, New York, express a desire for humorous air stories or those with a navy background. "Give us *beaucoup* air-action, strong, dramatic plots, and climaxes with a snap and a punch. Air stories of free-lance pilots and their exploits also are in demand."

Everygirl's, the magazine of the Camp Fire Girls, formerly published at 31 E. Seventeenth Street, has moved to 41 Union Square, New York. Josephine Vollmer, assistant editor, reports that the magazine is interested in short-stories of from 2500 to 4000 words in length of interest to girls between 16 and 18 years of age. Payment is made three weeks after acceptance, at rates not stated. C. Frances Loomis is the editor.

The Seven Seas is a new monthly travel magazine issued by the North German Lloyd Steamship Company, New York.

Town Topics, 2 W. Forty-fifth Street, New York, has been purchased by the American Social Registry, Inc. Supplementary editorial and business offices have been opened at 56 E. Congress Street, Chicago. It is devoted to weekly reviews of society. Special issues are to appear the third week in each month.

Turner's Weekly, Pittsburgh, Pa., informs a contributor that subscription support has not been forthcoming as it should have been and that the future of the magazine will not be decided until September, when George Seibel, the editor, returns from Europe. No manuscripts are being considered in the meantime. The magazine, it is stated, may be turned into a monthly, or merged with some other publication.

Robert M. McBride & Company, 7 W. Sixteenth Street, New York, has purchased the Dodge Publishing Company. The latter will be operated from the same address as a separate division of the McBride Company, specializing in gift books, art prints, and calendars.

The Walter H. Baker Co., 41 Winter Street, Boston, writes: "To meet the needs of the classroom we need especially original manuscripts for paper-bound collections of special day programs covering the various holidays of the year that the schools celebrate."

The Bookman has moved from 452 Fifth Avenue to 386 Fourth Avenue, New York.

Life, 598 Madison Avenue, New York, recently announced a policy of employing correspondents to supply items for its "Neighborhood News" department.

THE S. T. C. NEWS

A Page of Comment and Gossip About the Simplified Training Course and Fiction Writing Topics in General

VOL. V, No. 8

AUGUST, 1928

EDITED BY DAVID RAFFELOCK

COLONY SUCCEEDS

Writers at National Mecca Producing Excellent Stories of All Types.

A good deal of excellent talent is in evidence at the Writers' Colony this summer. The Colony, under the direction of The Author & Journalist and the Simplified Training Course, opened its third season July 8. Writers from all parts of the United States and Canada are registered.

Classes in article and essay writing and in short-story technique are conducted by Blanche Young McNeal; playwriting, Harry McGuire; verse writing, Elisabeth Kuskulis; classes in creative writing and in the types of the short-story by David Raffelock. Four special lectures have been held so far: Arthur Hawthorne Carhart, writer for the Red Book, Saturday Evening Post, and other magazines, on "The Language of Action"; Willard E. Hawkins, editor of The Author & Journalist; Stephen Payne, cowboy-author, and George Cory Franklin, writer for West, Ace High, Cowboy Stories, Action Stories and other magazines, conducting a symposium on the subject, "Should Authors Write for a Special Market?" Fannie C. MacCauley, author of "The Lady of the Decoration" and other novels, on the subject: "A Method of Novel Writing." Harry Adler, versatile writer of Western and adventure, love and mystery stories, on the subject, "Sources of Fiction Material."

While serious work is being done and also many stories written at the Colony, writers also find time for a real vacation. Besides horseback riding, golf, hiking, archery, croquet and other sports, writers have attended a number of planned events, among which were: Picnic at ruined castle; ceremonial dances at Na-Te-So Pueblo; trip to Tiny Town rodeo; trip to Denver to attend "They Knew What They Wanted," Sydney Howard play, as guests of The Theatre Guild and the Writers' Colony; outdoor "popcorn party"; conclave of Colorado writers at dinner-entertainments, etc. Numerous other events are planned for the remainder of the season.

Plans are already under way for 1929. Lodging quarters will be increased and several cabins will be erected where writers and their families may live. An even more extensive curriculum will be offered and the best available authors will be secured for the special lecture series. Inquiries about the 1929 season have been coming in from England, and one has come from Singapore. With its usual quota of writers from Canada, the Colony next year promises to be more international than ever.

From S. T. C. Files

I really think that just reading this first lesson group has shown me why certain pet stories of mine have not sold.—Mrs. S. S. B., El Paso, Texas.

Have just received a check for story called "Thrills."—Mrs. J. H. Bonham, Texas.

Greatest Agent for Writers

George Cory Franklin, well-known writer of virile action stories, recently stated before a group of writers at the Writers' Colony that The Author & Journalist, the Simplified Training Course, and the Writers' Colony, comprise the greatest agent for service to the writer, both inexperienced and experienced, in the world. He spoke of the fearlessly honest policy of The Author & Journalist, its complete and authentic market list, and its general professional nature. Of the Simplified Training Course, he related the fact that it has students in all parts of the world, pointing out that its well-earned reputation for service had permeated to the four-corners of the earth. The Writers' Colony, he said, had spared no effort to secure the best instructors and to give in every way efficient, professional instruction as well as a real Western vacation.

HAVELOCK ELLIS ON WRITING

"Even the greatest writers are affected by the intoxication of mere words in the artistry of language."

"One thinks, for instance, of that solemn warning against the enormity of the split infinitive which has done so much to aggravate the Pharisaism of the bad writers who scrupulously avoid it."

"To write is thus an arduous intellectual task, a process which calls for the highest tension of the muscles in the escalade of a heaven which the strongest and bravest and alertest can never hope to take by violence."

"It is not in writing only, in all art, in all science, the task before each is that defined by Bacon: **man added to Nature.**"

"It is fortunate, no doubt, that an age of machinery is well content with machine-made writing."

"The great writers, though they are always themselves, attain the perfect music of their style under the stress of a stimulus adequate to arouse it."

"There seems to be no more pronounced mark of the decadence of a people and its literature than a servile and rigid subserviency to rule."

CONFIDENCE

My dear Mr. Raffelock:

As always, your comments on my work gave me fresh confidence, insight and inspiration. I want to give my best to these assignments, for in such measure as I give shall my profits accrue.

P. R. C., Colorado.

GOOD CHECK

My dear Mr. Raffelock:

Since last writing you, I received a good check from War Stories. The story submitted to them was written up from an outline sent you as one of the assignments of the second lesson group. You approved of the outline and gave me the tip which brought the check. Another check has been received from a juvenile for a story written up from an outline written for the S. T. C. These are direct dividends from the S. T. C. investment. Already it has paid for itself.

FAULTS OF TEACHING

Fiction Writing Cannot Be Taught; But Training Is Invaluable.

The teaching of fiction writing has won for itself a good deal of opprobrium. "As well teach a man to be good looking," some experienced writers have said. "There are lots of things about writing to be learned, of course, but these can't be taught."

In a way these experienced authors are right. A person either has or has not a narrative fluency, the ability to tell a story. But almost every person does have a sense of the dramatic, a "story sense." Evidence of its generality is seen daily everywhere. But this "knack" cannot be taught. In fact, realizing this, the Simplified Training Course has abandoned old-fashioned teaching methods. Teaching is generally dogmatic, following definite and inviolable rules; it takes no special notice of the great variance among individuals. Therefore, the S. T. C. makes no effort to teach; it trains. And in this differentiation lies a great deal.

Training is essentially personal and necessarily practical. Training has as its object the completion of something definite, whereas teaching generally has a less specific and more purely intellectual purpose. The Simplified Training Course is not concerned with its students' literary background or understanding of academic hocus-pocus about the short-story. This is for the realm of pure teaching. On the other hand the S. T. C. is definitely concerned with determining the kind of story the student can best write and with helping him in every possible way to write that kind of story to the best of his ability. Further, the student is helped to understand market requirements and to sell his stories. No false lures of easy sales are held out to the prospective student. It is the business of S. T. C. instructors to help each student as much as possible. Some cannot write and will never sell work; it would be dishonest to mislead them to believe otherwise. Some require a good deal of patient help and intelligent encouragement. S. T. C. instructors realize this and give this type of student understanding assistance. Other students respond quickly and require alert, brilliant help. S. T. C. instructors are equipped to render such service.

Thus the Simplified Training Course is highly personal, taking into consideration at all times the human equation. Each student is trained fully. Even if it be granted that there is folly in attempting to teach the short-story, there is virtually no folly in the S. T. C. for of teaching there is but the small modicum that is absolutely essential. As to personal, practical and professional training, there is probably no self-taught author who does not look with envy upon such an opportunity neglected.

His words, like so many nimble and airy servitors, trip about him at command.—Milton.

American Pioneer Tales, 537 S. Dearborn Street, Chicago, heretofore a reprint magazine under the name of *Pioneer Tales*, now desires original material, according to a letter from Samuel Bierman, editor. Articles up to 5000 words and short-stories up to 10,000 words will be paid for at $\frac{1}{2}$ to 1 cent a word; novelettes of 20,000 words, novels of 30,000 words, and serials of 60,000 words will be paid for at indefinite rates; verse up to 40 lines at 20 cents per line, and fillers of 500 words at $\frac{1}{2}$ cent a word. Payment is on acceptance, with release of supplementary rights. The New York editorial office appears to have been discontinued.

Argosy All-Story Weekly, 280 Broadway, New York, A. H. Bittner, editor, writes: "I am having considerable trouble getting enough short filler articles. What I want is short material from two to five hundred words of an interesting and unusual nature. Something of an anecdotal sort is always good. I prefer material of a general nature rather than strictly Western—and I don't want simply a rehash of newspaper readings."

The American Aviator, Airplanes and Airports, 19 W. Sixtieth Street, New York, is a new monthly publication edited by Walter W. Hubbard, who writes: "We can use long and short articles on aviation, true adventures in the air, technical articles which can be illustrated, interviews with famous air men, semi-technical articles on airports, seaplanes, manufacturing and marketing planes, etc. We want no rehashed news items or ordinary aero club notes, as we have a newspaper clipping service and secretaries of aero clubs keep us in touch with their own activities. No fiction, jokes, or poems used. Payment is on publication at $\frac{3}{4}$ to 1 cent per word, photos \$1 to \$3."

Babyhood, Marion, Ind., C. F. Shock, managing editor, writes: "We are seeking articles from 1000 to 2000 words in length. We are especially interested in short simple stories for tiny tots, simple Christmas stories, and short juvenile poems. All material submitted will be given careful consideration. Payment will be on publication in accordance with value of the material submitted."

The New York Daily Mirror, 55 Frankfort Street, New York, now requires short-stories submitted to it to be about 2200 words in length instead of 1700 words as previously listed, writes Helen Hadakin, of the feature department. "The rate paid is still \$25 a story, but we now pay on acceptance. Stories with an emotional or love angle are preferred. Of course we still want occasional stories of adventure, mystery, etc. Mr. Wayne Randall is now fiction editor."

King Features Syndicate, Inc., *International Feature Service*, *Premier Syndicate*, and *Ad Art Service*, branches of the Hearst organization, have moved from Broadway and Fifty-eighth Street to new quarters on Columbus Circle, New York.

The Everyday Hostess, P. O. Box 834, Detroit, Mich., is a monthly edited by Frederick W. Leesemann, who writes: "We are in the market for domestic and home-entertaining articles, 400 to 1500 words in length, eulogizing bulk and brick ice cream as the 'home' dessert for formal and informal affairs. Deliciousness and wholesomeness should be stressed. Recipes for ice-cream desserts made from bulk and brick ice cream; uses of ice cream during holidays, etc., are desired. Do not submit material about home-made ice creams, lengthy menus, or anything away from stressing the value of retailed ice creams. Essays and short-stories of similar type, verse up to thirty lines, short miscellany up to 400 words, and jokes and skits not over 100 words are considered. Payment is made on acceptance at 1 cent a word for prose, 25 cents a line for poetry, 75 cents to \$3 each for photos of dishes.

Harmony in the Home, P. O. Box 834, Detroit, Mich., one of the chain of magazines edited by Frederick W. Leesemann, uses articles based on facts describing success in music, domestic stories or articles dealing with the progress of talented children in the field of music, or showing the value of such training. Articles may contain from 400 to 1500 words. Verse not over thirty lines, and short miscellany not over 400 words in length, is desired. Payment is made on acceptance at 1 cent a word for prose, 25 cents a line for poetry, and \$1 to \$3 for photos. The magazine is distributed to music dealers, who give copies to customers and prospects. It is at present overstocked.

Say It With Flowers, P. O. Box 834, edited by Frederick W. Leesemann, uses articles of 400 to 1500 words of a domestic and sentimental nature, showing the use of flowers as gifts, as decorations, and as messengers of feeling. They should arouse interest in cut flowers, corsages, plants, baskets, bouquets, floral designs, etc. Stories of gardens or funerals are not desired. While sentiment is desired, it should not be too heavy or sweet. Verse up to thirty lines, miscellany up to 400 words, jokes not over 100 words, considered. Payment is at 1 cent a word for prose, 25 cents a line for poetry.

Mooseheart Magazine, 13 Astor Place, New York, D. F. Stewart, editor, reports itself heavily overstocked.

Screen Secrets, Robbinsdale, Minn., recently announced: "We are now in the market for a four- or five-part serial, with motion-picture background, the installments limited to 5000 words each. Liberal rates also paid for features, interviews, and photographs."

The Rural School Board Magazine, Penton Boulevard, Cleveland, Ohio, is a new monthly devoted to articles of interest to school boards, and edited by F. L. Ransom. Payment is on publication at rates not stated.

Mother's Home Life and Household Guest have moved from 630 W. Jackson Boulevard to 323 S. Peoria Street, Chicago. They are not in the market for serials, writes James M. Woodman, publisher.

E. P. Dutton & Company, Inc., book publishers, have moved from 681 Fifth Avenue to 286-302 Fourth Avenue, New York.

The New York Times has organized its own syndicate under the title of Feature News Service. It is in charge of Jesse S. Butcher, formerly with the Doubleday-Page Syndicate. Only special features used in the New York Times will be handled.

Famous Books and Plays, Inc., Detroit, Mich., is a new syndicate headed by J. H. Neebe of the Campbell-Ewald Company. The advisory board includes John Golden, theatrical producer, Oscar Graeve, editor of *The Delinicator*, and Paul Meyer, publisher of *Theatre Magazine*.

The American Sketch, Garden City, N. Y., it is announced, will be edited by Beverly Nichols after October 1st.

The Screen Book, 225 Varick Street, New York, uses only novelizations of screen plays selected by the publisher, B. A. Mackinnon.

Discontinued

Broadcast Listener, New York.

Neckware for Men, New York. (Mail returned.)

The Jewish Humorist, New York. (Mail returned.)

Tales of Magic and Mystery, New York.

Sex, New York.

Beau, New York.



Prize Contests

The closing date of the contest announced by Doubleday, Doran & Company for best letters by AUTHOR & JOURNALIST readers on the new anthology, "Rejections of 1927," is October 1, 1928. The prizes, \$25 for best letter, \$15 for second best, and \$10 for third best, will be mailed from THE AUTHOR & JOURNALIST office, but letters should be addressed to Charles H. Baker, Jr., Doubleday, Doran & Company, 244 Madison Avenue, New York. As stated last month, letters should cover the following points: (1) Which is the best story in the collection and why? (2) Which is the worst story in the collection and why? As this contest is limited to those who mention THE AUTHOR & JOURNALIST in submitting material, it will probably involve fewer contestants than the majority of contests and therefore offers an exceptional opportunity for those who enter.

True Experiences, 1926 Broadway, New York, is conducting a contest for "Business Women's Ro-

mances," closing at 5:30 p. m., December 31, 1928. A first prize of \$500, second of \$300 and third of \$200 will be awarded for the stories best showing that "no matter how much of her day a woman may devote to business affairs, her life still has room for romance, mating, and domestic happiness." Stories must be written in the first person, and on facts that happened either in the lives of the writers or to people of their acquaintance, proper evidence of truth to be furnished upon request. Contestants should print full name and address in upper right-hand corner of first page. *True Experiences* reserves the right to publish any contest entry at regular word rates at any time during or subsequent to the contest. Stories must be more than 2500 words in length; no maximum length is mentioned. Address Richard Grant, *True Experiences* Contest Editor. More complete instructions may be found in the magazine or will be furnished on request.

Prize Story Magazine, 33 W. Sixtieth Street, New York, announces a \$500 prize for the best solution of a murder mystery story beginning in its current issue and \$2500 additional in other prizes in various contests for writers and readers.

Sales Tales, Mt. Morris, Ill., offers prizes of \$10 to \$1, with additional prizes of yearly subscriptions, for best letters of opinion on the August issue of the magazine. Letters must give an opinion on the magazine as a whole, on preferred features, etc. Length limit, 200 words; closing date, September 1st. A similar contest, with the same prizes and questions, will be held in connection with the September issue, which will appear in larger size, with a type page of 8 1/3 by 12 inches.

The Crime Club of Doubleday, Doran & Company, Garden City, N. Y., announces an extension of the closing date of its Scotland Yard Prize Contest from June 30th to October 1st. The Scotland Yard Prize is an award of \$2500 over and above book royalties, for the best mystery or detective story between 75 and 100,000 words.

Fawcett Publications, Robbinsdale, Minn., are conducting a "coocoo contraption" contest in connection with their new magazine of scientific character, as yet unnamed. Details will be furnished by the editors upon application.

The Saturday Review of Literature, 25 W. Forty-fifth Street, New York, is conducting its \$15 prize contest in connection with "The Wits' Weekly" department, bi-weekly instead of weekly during the summer.

The Economic Guild of New Haven is offering \$1500 in seven prizes for essays on a book, "The Money Illusion," by Prof. Irving Fisher. A circular containing details may be secured by addressing The Adelphi Company, 112 E. Nineteenth Street, New York.

Are You Getting Your Rewards from Fiction Writing?

It is said that almost everyone has a natural gift for telling a story. It is but natural, therefore, when one desires increased income, a modicum of fame, or release from a drab environment, that he should turn to fiction writing. Thousands of persons do.

But the fiction market has today become so highly specialized, so definite in its demands, that the untrained writer has almost no chance of succeeding.

It is no longer feasible to try to hew out success by oneself. Thinking writers now turn to **THE AUTHOR & JOURNALIST'S Simplified Training Course.** Its training is professional and personal. Its unquestioned value to you is demonstrable through "The Way Past the Editor." We will gladly send you this booklet free. Use the coupon below.

Messrs. Hawkins
and Raffelock:

I am absolutely sincere in saying that no student of the short-story, who actually believes that he has it in him to write salable fiction, can go wrong by studying the Simplified Training Course.

But he must work, confound him! He must work and get experience! He can't expect you to do it all. I hate to repeat "The way to write is to write," but, darn it, there's no other statement that will take its place! Work, and imagination, and **The Author & Journalist's Simplified Training Course** make a combination that, to date at least, cannot be beaten. I think I know, for your criticisms of my work in the past have brought me checks well into the four-figures class.

Arthur Preston Hanks.
Sausalito, Calif.



ARTHUR PRESTON HANKINS, popular short-story writer, novelist and photoplay author, among whose recent books are "The Jubilee Girl," "The Heritage of the Hills," "The She Boss," and "Canyon Gold."

(Third of Series of Endorsements by Famous Authors)

THE AUTHOR & JOURNALIST,

S. T. C. Dept.,
1839 Champa Street, Denver, Colo.

Please send me, without obligation on my part, your free booklet, "The Way Past the Editor," and full information about the Simplified Training course in Short-Story Writing.



Name.....

Address.....